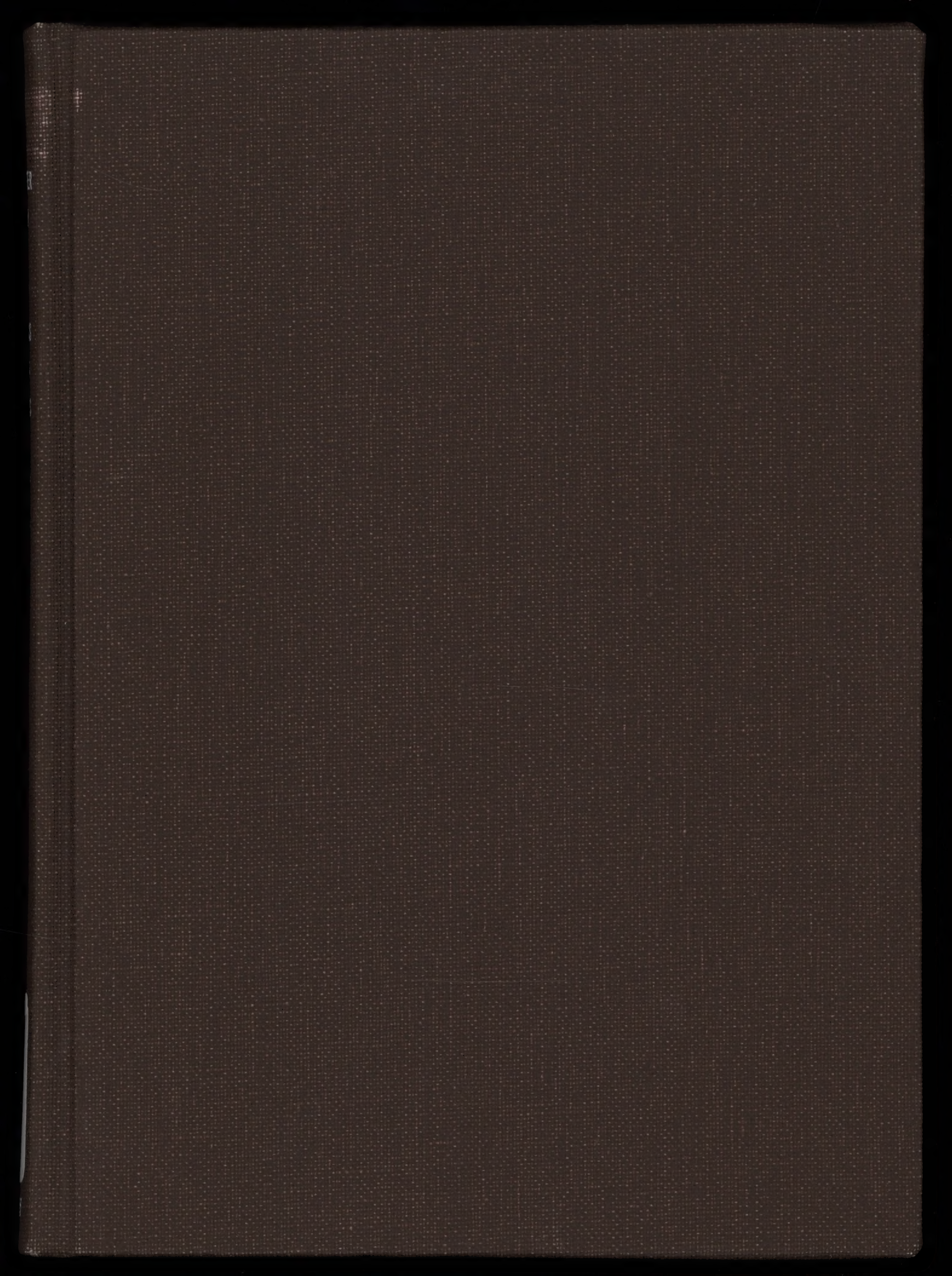



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when we have the stars?
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SEDELMEYER
III - IV

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ILLUSTRATED

Catalogue

of the

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1896

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DUTCH AND FLEMISH SCHOOLS

BERCHEM (Nicolaes-Pietersz)
(1620-1683)

1. — « Le Débarquement de vivres »

Holf Sc
Marlvanemann, Paris.

The mouth of an Italian river, with picturesque buildings and a ship careened on the opposite shore; in the foreground are two women in conversation, one of whom has a bundle under her arm; near them are seven sheep, two cows, a laden ass, and several persons at a fountain.

Signed and dated 1654.
Canvas 25 1/2 in. by 33 3/4 in.

From the Collection of M. l'abbé Renouard, 1774.
— — — M. Tronchin, 1780.
— — — the Marquis de Montcalm, 1850.
— — — J. Pemberton Heywood, Esq., 1893.
Described in Smith's « Catalogue Raisonné », part V, p. 10, n° 10.
Engraved by Martini in 1774.

Companion picture to the « Embarquement de vivres », formerly in Mr. Beckford's collection, now in Mr. Holford's collection.



COQUES (Gonzales)
(1618-1684)

2. — The Duet

Described in Smith's Catalogue (Suppl., p. 587, nº 13), as follows :

« In the interior of a handsome apartment, are a young lady and a gentleman, preparing for a duet; the former, elegantly attired, is seated at a table, on which lie open music books, tuning her guitar, and at the same time turning round towards the gentleman who stands behind his chair playing on a theorbo; the latter is dressed in a suit of black, and has one foot on the bar of the chair. A white greyhound sits near the table, and various pictures and other objects contribute to the decoration of the room. »

Panel, 15 1/2 in. by 22 1/2 in.

From the Collection of Mr. Chaplin.
— — — — Ch. Brind, Esq., 1840.
— — — — E. Higginson, Esq., 1860.
— — — — Brooks, Esq., 1871.
— — — — Wynn Ellis, Esq., 1875.
— — — — J. Wardell, Esq., 1879.
— — — — Viscount Powerscourt.
Described in Smith's « Catalogue Raisonné », Supplement, p. 587, n° 13.
Exhibited at Dublin.
— — Leeds, 1868.



1. — BERCHEM (Nicolaes P.)



2. — COQUES (Gonzales).

COQUES (Gonzales)
(1618-1684)

3. — A Family of Distinction

Described in Smith's Catalogue (part IV, p. 259, nº 20) as follows :

« Portraits of a family, composed of thirteen persons. The eldest, apparently the father, habited in a dark-grey silk dress, and wearing a hat, is seated in the middle, and his wife sits on his left; two young ladies stand before them, and close to the side are a gentleman and two children; a second gentleman holds one of the ladies by the hand; behind the elderly couple are two more ladies, each of whom has hold of a gentleman by the arm. »

Panel, 26 in. by. 32 1/2 in.

From the Collection of Count Manfrini, Venice.
Described in Smith's « Catalogue Raisonné », part IV, p. 259, nº 20.



CUIJP (Aelbert)
(1620-1691)

4. — Pastoral Scene

On a road, in the centre of the composition, stands a shepherd, resting both hands on his stick; a large brass can is on the ground by his side and behind him are two goats. To the left, at the side of the road, a woman, seated, is reading a paper, and above, on the rising ground, sits a young shepherd playing the flute; a goat in front.

Signed on the left : A. Cuijp.

Panel, 22 3/4 in. by 31 in.



3. — Coques (Gonzales).



4. — Cuijp (Aelbert).

Hdg. 575

CUIJP (Aelbert)
(1620-1691)

5. — Two Travellers halting at an Inn

Described in Smith's Catalogue (part V, p. 363, nº 271) as follows :

« One of them stands on the farther side of a white spotted horse, while the other, mounted on a bay, is represented in nearly a front view, at the head of his companion's steed. A boy with a stick on his shoulder, and a dog, are on the right. »

Signed below on the right : A. Cuijp.
Panel, 12 1/2 in. by, 18 1/4 in.

From the Collection of Ch. Heusch, Esq., 1843.
— — — — Sir Walter G. Sterling.
Described in Smith's « Catalogue Raisonné », part V, p. 363, nº 271.
Exhibited Royal Academy, London, 1892. (81)

Henri Heugel, Paris.

Hdg. 394

CUIJP (Aelbert)
(1620-1691)

6. — Cows on the Bank of a River

Described in Smith's Catalogue (part V, p. 341, nº 199) as follows :

« A herd of five cows on the bank of a river, the stream of which extends along the front of the picture. Two of the beasts nearest to the spectator are lying down, and beyond them is a man in conversation with a girl. A high rock bounds the view on this side. Looking towards the left are seen a shepherd and a child upon an elevation, and near them sits a woman tending a few sheep. A fine warm evening completes the charm of this excellent production. »

Signed below on the right : A. Cuijp.
Panel, 15 1/2 in. by 23. in.

From the Collection of William Wells, Esq. of Redleaf.
— — — — of Colonel Tomline, Orwell Park.
— — — — of A. Seymour, Esq.
Described in Smith's « Catalogue Raisonné », part V, p. 341, nº 199.
— — Waagen's « Art Treasures in Great Britain », vol. III, p. 439.
Exhibited at the British Gallery, 1831.

Adolphe Schloss, Paris



5. — Cuijp (Aelbert).



6. — Cuijp (Aelbert).

CUIJP (Aelbert)
(1620-1691)

7. — Portrait of a Lady

Half-length, life-size figure, turned to the left, looking at the spectator. Black head-dress and gown, large plain white linen collar. Greenish-grey background.

Inscribed : A. Cuijp fecit || A° 1655.
Panel, 28 3/4 in. by 23 1/2 in.

CUIJP (Aelbert)
(1620-1691)

8. — Portrait of a Gentleman

Half-length figure, life-size, turned to the right, looking towards the spectator, grey hair, moustaches, and chin-tuft; black dress and white ruff; brown gloves on both hands. Greenish-grey background.

Inscribed : Aetatis 50 || obijt A° 1631 ||
A. Cuijp fecit.
Panel, 28 3/4 in. by. 23 1/2 in.



8. — Cuijp (Aelbert).



7. — Cuijp (Aelbert).

DYCK (Sir Anthony van)
(1599-1641)

9. — Portrait of the Second Earl of Kinnoull

Facing three-quarters to the left, with long thick fair hair, a small pointed beard, and moustaches turned upwards at the ends. He is clad in steel armour, enriched with gold; a narrow linen collar round his neck. Half-length (to the waist). Life-size.

Canvas, 27 3/4 in. by 23 in.

Purchased from the family of the Earl of Kinnoull.



DYCK (Sir Anthony van)
(1599-1641)

10. — Portrait of Charles I.

The king wears armour, and a gold chain, from which hangs the Badge of the Garter. His long hair falls on a plain white collar. His face is turned nearly full to the spectator. Bust, life-size.

Canvas, 28 3/4 in. by. 25 1/4 in.

From the Collection of the Duke of Hamilton, Hamilton Palace, 1882.
— — — — Baron Kolisch,
— — — — A. Schönlank.



10. — Dyck (A. van).



9. — Dyck (A. van).

DYCK (Sir Anthony van)
(1599-1641)

11. — Portrait of Paul Pontius the Engraver

Described in Smith's Catalogue (part. III, p. 222, n° 789) as follows :

« Seen in a front view, dressed in a silk vest, with slashed sleeves, and a mantle thrown over the right shoulder, while the forefinger of that hand is pointing downwards. Half-length figure. Life-size. »

Canvas, 35 1/2 in. by 27 1/2 in.

From the Collection of Cardinal Valenti, Amsterdam, 1763.
— — — — Viscount Middleton, 1851.
Described in Smith's « Catalogue Raisonné », part III, p. 222, n° 789.
Etched by Van Dyck.
Engraved in mezzotint, by J. Watson.

Adolphe Schloss.



DYCK (Sir Anthony van)
(1599-1641)

12. — Portrait of a Gentleman

Seated, turned to the right, looking to the front, with long hair, moustaches and chin-tuft. He holds a letter in his right hand, his left is extended as if addressing some person. He wears a dark robe relieved by a small linen collar, and on his head a skull cap. Three-quarters figure. Life-size. Curtain in the background.

Canvas, 49 in. by 40 3/4 in.

From the Collection of Scott Murray, Esq., Danesfield, Marlow, Berks.



12. — Dyck (A. van).



11. — Dyck (A. van).

DYCK (Sir Anthony van)

(1599-1641)

13. — Portrait of William II. of Orange, when a child

Full-length, life-size figure of a child about five years old, in a yellow frock, with white collar and ruffles edged with lace, and a black velvet cap with a red feather.

He is represented walking, the right hand extended, the left pointing downwards; an Italian greyhound accompanies him. In the background, a tapestry showing part of the Royal arms; on the left, a column and orange trees.

Canvas. 49 in. by 40 3/4 in.



DYCK (A. VAN)
PORTRAIT OF WILLIAM II OF ORANGE

GOYEN (JAN VAN)
(1596-1656)

14. — The Coast of Scheveningen

In the centre of the composition is a waggon with two horses, from which two men are unloading fish; a number of people, apparently buyers, watch the proceeding. To the right, on the top of a sand-hill, the church of Scheveningen stands out against the cloudy sky. In the distance to the left is the open sea, enlivened by fishing boats. Numerous figures are distributed over the scene.

Signed with monogram and dated 1646.
Canvas, 35 in. by 41 3/4 in.

From the Collection of M. Max Kann, Paris.
— — - - - James Simon, Berlin.
Exhibited at Berlin, 1890.
Engraved by G. Greux.

HOBBEMA (Meindert)
(1638-1709)

15. — River Scene

Described in Smith's Catalogue (part VI, p. 148, n° 96) as follows :

« A landscape, with a river traversing the whole of the front, on which is a boat with a single person in it; the stream is bounded on the right by a bank with a pathway along it, and skirted by a wood, through an opening of which are seen some buildings. A man, two women, and a child are on the road. A pleasing example of the master. »

Signed : M. Hobbema

Panel, 14 in. by 17 1/2 in.

From the Collection of the late Lord Dover.
Described in Smith's « Catalogue Raisonné », part VI, p. 148, n° 96.
Exhibited at the British Gallery, 1828.

Ld. Clifden sale, Robinson Fisher,
25 May 1895 (780) bt Lesser [illegible]



14. — GOYEN (J. van).



15. — HOBBEMA (M.).

Graves Art Gallery, Sheffield

HOBBEMA (Meindert)
(1638-1709)

16. — Landscape with a Water-mill

On the right, an overshot water-mill, with a red-tiled roof, and a large wheel under cover near it. A wide stream of water flows in front of the mill, and extends along the foreground of the picture. Two peasants, one with a pole in his hand, are on the bank, near a fallen tree. On the left in front, a large cottage, and a cluster of trees, through an opening in which passes a road leading in an oblique direction to the distant country. Two men are on the road, and a third is close to the paling of the house. Several cottages, nearly concealed by trees, are visible in the middle distance.

Signed and dated 1667 on the left.

Panel. 30 1/2 in. by 43 in.

There is a replica of this picture, darker in tone, with variations in the figures, in the Brussels Museum. It bears neither signature nor date.

From the Collection of Mr. William Campbell of Tullichenan Castle, Almandrin, Dumbartonshire.



HOBBEMA (MEINDERT)
THE WATERMILL

HALS (Frans)

(1581-1666)

17. — Portrait of a Lady

Turned to the right, holding a fan in her right hand. Her black dress is partly covered by a large white collar, trimmed with lace; on her dark hair she wears a lace cap, on her neck and wrists a pearl necklace and pearl bracelets; lace cuffs on her sleeves. Half-length, to the waist. Life-size.

Panel, octagonal, 26 1/2 in. by 22 1/2.

From the Sanderstead Court Collection.

HALS (Frans)
(1581-1666)

18. — Portrait of a Gentleman

Turned to the right, in a sitting posture, looking at the spectator. A florid man of about 40 years of age, with short brown hair and moustaches, in a black velvet doublet, large pendant collar, edged with lace, and a broad-brimmed black hat; his right hand on his breast. Half-length (to the waist). Life-size.

Signed with monogram and dated 1630.
Canvas, oval, 30 1/4 in. by 24 3/4 in.

Purchased from Mr. Martin H. Colnaghi, London.



18. — Hals (Frans).



17. — Hals (Frans).

HALS (Frans)
(1581-1666)

19. — « Le Joyeux Buveur »

A young man, seated to the right, turning his head towards the spectator; dark cloak lined with blue, and large black cap on one side of his head; long dishevelled hair; in his right hand he holds up a glass of wine, at which he is looking; in his left a lute, which rests on a table before him; light background. Half-length figure. Life-size.

Signed with monogram.

Panel, 35 in. by 29 1/2 in.

From Mr. Martin H. Colnaghi, London, who bought the picture at Stockholm.
From the Collection of M. Jules Porges.
Exhibited Royal Academy, London, 1891.



HALS (FRANS)
LE JOYEUX BUVEUR

JANSSENS (Cornelis) van Ceulen
(1590-1664)

Lady Walston
1936

20. — Portrait of Lettice, Viscountess Falkland

(Daughter of Rev. Morrison, Esq., of Tooley Park, Leicestershire, and wife of Lucius Cary, 2nd Viscount Falkland.)

Nearly full face, looking at the spectator, in low black lace-trimmed dress, with open sleeves, and pearl necklace.

Half-length figure. Life-size.

Signed : C. J. fecit, 1625.

Canvas, 30 1/4 in. by 24 1/2 in.

From the Collection of G. B. Lambert, Esq.
Exhibited at the National Portraits Exhibition, London, 1866. (596)

JANSSENS VAN CEULEN (CORNELIS)
(1590-1664)

21. — Portrait of a Gentleman

Three-quarters to the right; dark hair, fair moustaches and chin-tuft; he wears a doublet of black velvet and a large white ruff, and holds his gloves in his left hand. Half-length figure. Life-size.

Inscribed : Anno 1626 || Æ. 44.

Panel, 33 in. by 26 1/2 in.



21. — Janssens van Ceulen (Corn.).



20. — Janssens van Ceulen (Corn.).

MIEREVELT (Michiel Jansz van)
(1567-1641)

22. — Portrait of a Lady

Three-quarters figure, life-size, seated, turned to the left, nearly full face, both hands resting on the arms of the chair; she is dressed in a black satin gown trimmed with brown fur, and small white ruff.

Inscribed : Ætatis 66 A° 1616. with coat of arms below.

Panel, 43 1/2 in. by 33 3/4 in.



MIEREVELT (Michiel Jansz van)
(1567-1641)

23. — Portrait of a Gentleman

Three-quarters figure, life-size, standing, turned to the right; bareheaded; black velvet doublet and fur mantle, small white ruff; in his left hand he holds a medal, hanging from a cord; his right hand, in which are his gloves, rests on a table, covered with a yellow cloth.

Inscribed : Ætatis 63 A° 1616.

Panel, 43 3/4 in. by 33 in.



23. — Mierevelt (M. J. van).



22. — Mierevelt (M. J. van).

MIERIS (Frans van) the Elder
(1635-1681)

24. — « Les Bulles de Savon »

A beautiful boy at a window, blowing bubbles; in the background is a woman with a dog in her arms, and on the sill of the window are a cap adorned with feathers and a bottle with a sunflower in it.

Dated 1663.

Copper, arched top, 10 in. by 7 in.

From the Orleans Collection, 1754.
— Collection of M. de Calonne, London, 1795.
— — Lord Rendlesham, 1806.
— — — — 1809.
— — Sir Edw. J. Dean Paul, Bart., 1896.
Mentioned by Decamps as in the collection of the Duc d'Orleans, 1754.
Described in Smith's « Catalogue Raisonné », part I, p. 64, nº 6.
Engraved by Ingouf.
— in the « Lebrun Gallery ».



NEER (Aert van der)
(1603-1677)

25. — A Village on a River

A man and a boy on a road advancing towards the spectator; two men with a dog on the left, and two men with a landing-net in the distance. Moonlight.

Signed with monogram.

Panel, 12 1/2 in. by 15 3/4 in.

From the Collection of Arthur Seymour, Esq., 1896.





24. — Mieris (Frans van).

25. — Neer (A. van der).

OSTADE (Adriaen van)
(1610-1685)

26. — Interior of a Peasant's Cottage

Described in Smith' Catalogue (part. I, p. 109, n° 7) as follows :

« The interior of a large room, with an assemblage of about twenty persons, among whom, and in the middle, are a couple dancing to the music of a fiddle, played by a man elevated in the corner; near him are several persons ranged round a table; one of them has risen from his seat, and is standing with his back against the table, looking at the dancers; another, with a napkin in his lap, is turned half round, for the same object; two children are at this end of the table, playing with a doll; every figure is occupied appropriately with the hilarity of the scene. Through an open door, at the end of the room, is seen the distant landscape. This is one of the most capital pictures of the master for size and subject. »

Signed and dated 1675.

Panel, 21 in. by 28 1/4 in.

From the Collection of M. Witsen, Amsterdam, 1746.
— — Mme Hoffmann, Harlem, 1827.
— — Colonel A. Tomline, of Orwell Park.
— — A. Seymour, Esq.
Described in Smith's « Catalogue Raisonné », part I, p. 109, n° 7.
— Dr Waagen's « Art Treasures in Great Britain », vol. III, p. 439.



OSTADE (A. VAN)
INTERIOR OF A PEASANT'S COTTAGE

POTTER (Paulus)
(1625-1654)

27. — Portrait of a Piebald Horse

Described in Smith's Catalogue (part V, p. 137, n° 41) as follows :

« Represented standing in a fore-shortened view, on the foreground of a meadow. In the distance is seen a gentleman on horseback, accompanied by a man on foot, coursing with three greyhounds. »

Signed.

Canvas, 19 1/4 in. by 17 1/2 in.

From the Collection of the Chevalier Lambert, 1787
— — M. Smeth van Alpen, 1810.
— — M. Le Brun, 1811.
— — Count Pourtalès, 1826.
— — Mr. Norton.
Described in Smith's « Catalogue Raisonné », part V, p. 137, n° 41.

RAVESTEYN (JAN ANTHONISZ VAN)
(ABOUT 1572-1657)

28. — Portrait of a young Lady

Turned to the left, nearly full face, looking at the spectator; black, gold-embroidered dress, partly covered by a full white ruff; white cap and cuffs trimmed with lace; pearl necklace; her left hand in a white glove rests against her waist, and holds the other glove. Half-length figure. Life-size. Grey background.

In the left top corner are the family arms and the device : *Moderata durant.*

Canvas, 33 in. by 26 1/2 in.



28. — Ravesteyn (J. A. van).



27. — Potter (Paulus).

REMBRANDT VAN RIJN

(1606-1669)

29. — A Pilgrim praying

In profile, his hands folded in fervent prayer. He wears a mantle of yellowish grey, to which is fastened the symbolic scallop-shell; his staff and hat lie beside him. The light strikes full on his bony hands, and illumines the angular features of a pallid face, with small pointed beard, and luxuriant hair. Half-length figure. Life-size.

Signed : Rembrandt f. 1661.

Canvas, 34 1/4 in by 30 3/4 in.

From the Collection of the Mackenzies, of Kintore.
— — Sir Ch. Robinson.
— — Consul Ed. F. Weber, Hamburg.

Described by Dr Woerman in « Die Graphischen Künste », Vienna, 1891, XIV, p. 32.

Described in E. Michel's « Rembrandt, sa Vie, son Œuvre et son Temps », French edition, p. 480, English edition, vol. II, p. 161.

Etched by A. Krüger in « Zeitschrift für bildende Kunst », Leipsic, 1892.

Heliogravure in E. Michel's book.



29. — Rembrandt van Rijn

REMBRANDT VAN RIJN
(1606-1669)

30. — The Standard-Bearer

A man of about sixty years of age. He stands, nearly full face to the spectator, grasping in one hand the staff of a tri-coloured banner, emblazoned with the arms of Amsterdam, in the other a glove. He wears a black slouched hat, with a white feather, a brown doublet with gold buttons, a blue scarf over one shoulder, and a richly embroidered gold sword-belt. On his left is seen the hilt of his sword. Three-quarters figure. Life-size.

Signed : Rembrandt f. 1654.

Canvas, 54 1/2 in. by 45 in.

From the Collection of Sir Joshua Reynolds.
— — the Earl of Warwick, Warwick Castle.
Described in Smith's « Catalogue Raisonné », part VII, p. 103, n° 279.
— Dr Bode's « Studien zur Geschichte der holländischen Malerei », p. 592.
— Dutuit's « L'œuvre complet de Rembrandt », p. 49.
— E. Michel's « Rembrandt, sa vie, son œuvre et son temps », p. 497.
Exhibited at Manchester, 1857.
— at the Royal Academy, London, 1871.

J. S. Bache



REMBRANDT VAN RIJN
THE STANDARD BEARER

REMBRANDT VAN RIJN
(1606-1669)

31. — Saint Francis at his Devotions

Described in Smith's Catalogue, part VII, p. 57, n° 133, as follows :

« The saint, dressed in the habit of his order, is represented in a profile view, on his knees, adoring a crucifix which he holds in his hands. A large book lies open before him on a bank, upon which are also a skull, a bottle, and a closed book. The scene exhibits the ruins of a building. »

Signed : Rembrandt f. 1637.

Panel, 22 3/4 in. by 18 1/2 in.

From the Collection of M. Crozat, 1751.
— — the Duc d'Orléans, 1795.
Described in Smith's « Catalogue Raisonné », part VII, p. 57, n° 133.
— Dutuit's « L'œuvre complet de Rembrandt », Suppl., p. 9.
Engraved by Guttenberg in the « Galerie du Palais-Royal ».

? this may be the J. G. Johnson one

Sir M. [illegible]

REMBRANDT VAN RIJN
(1606-1669)

32. — Minerva reading

The young goddess, in a violet dress and a purple mantle lined with fur, is seated at a table covered with a green cloth, and reads in a large book lying open before her. Another large book lies on the table, and a globe, books, and manuscripts stand on a shelf behind. Against a pillar is suspended a shield with a Medusa's head on it. Small full-length figure.

Panel, 17 in. by 14 in.

Described and reproduced in Dr Bode's « The Complete Work of Rembrandt », vol. 1, n° 67.



32. — Rembrandt van Rijn



31. — Rembrandt van Rijn

RUBENS (Petrus Paulus)
(1577-1640)

33. — St. Michael driving down the Demons

Saint Michael, bearing in one hand a flaming sword, in the other a blazing shield, and aided by two angels, is driving down to « bottomless perdition » two demons, seen in a foreshortened view, writhing in agonized contortions.

Sketch for a ceiling in the church of the Jesuits at Antwerp, burnt down on July 18th, 1718.

Panel, 18 in. by 20 1/4 in.

From the Collection of M. Paul Tesse, Paris.
— — Ph. George, d'Ay, 1891.
See Max Rooses, « L'œuvre de Rubens », vol. I, p. 20, and *ib.*, plate 6.
Engraved by Vorhelm Schneevogt.
— — Jacques de Wit.
— — Jean Punt, 1750.
— — J. J. Preisler.



RUBENS (Petrus Paulus)
(1577-1640)

34. — The Death of Dido

The Queen of Carthage, stripped of her clothing, a crown of pearls and jewels on her golden hair, sits on the edge of a couch, covered with a purple mantle edged with ermine, on which a statue of Æneas lies in state. Her eyes overflowing with tears, her countenance full of despair, she gazes heavenward, and plunges the sword into her bosom. Beneath the couch are various combustibles, to which a lighted torch has just been applied.

Canvas, 71 3/4 in. by 45 1/4 in.

From the Collection of G. E. Lanfranconi, Presburg, Hungary.

No. 175 in the Catalogue of Ruben's effects made after his decease, in 1640, for the sale of his works of art.

See Smith's « Catalogue Raisonné », part II, p. 34, n° 175.



33. — Rubens (P. P.).



34. — Rubens (P. P.).

RUBENS (Petrus Paulus)
(1577-1640)

35. — Saint James

In profile, to the left, his face and eyes turned towards the spectator. His hair and beard are black; he is clad in a red mantle, his hat hanging on his back. He holds the pilgrim's staff in his right hand. Bust. Life-size.

Panel, 24 1/4 in. by 19 in.



RUBENS (Petrus Paulus)
(1577-1640)

36. — Saint Andrew

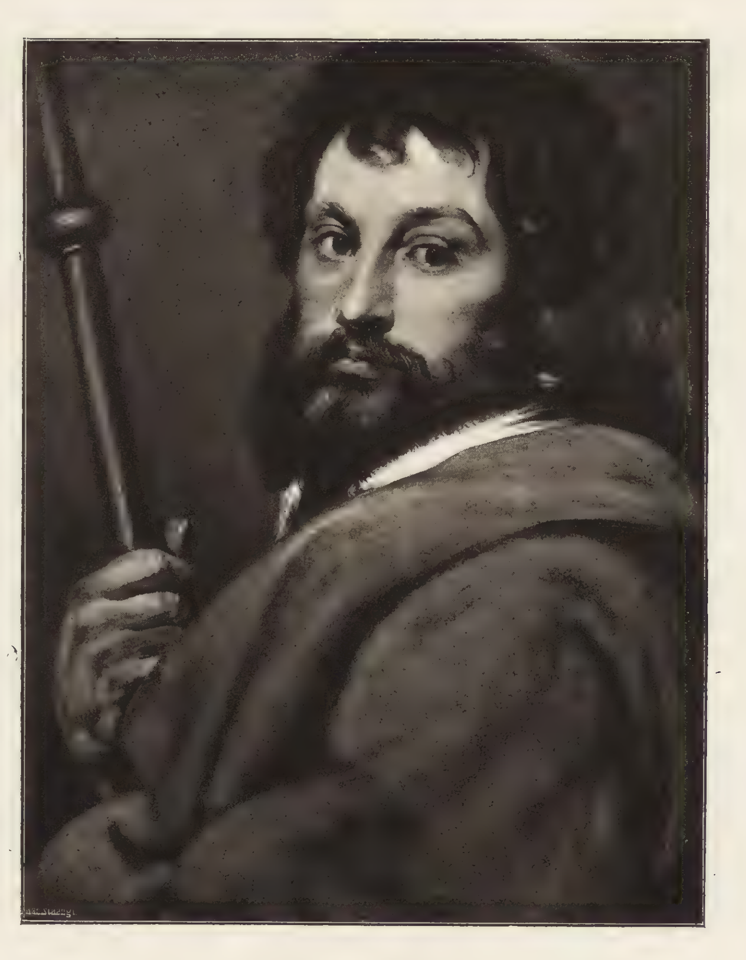
The Apostle is represented bearing the cross on his right shoulder, his eyes directed heavenwards. He has grey hair, moustaches, and beard, and is clad in a brown mantle. His right hand, which supports the cross, holds his cap, his left is laid on his breast. Bust. Life-size.

Panel, 24 1/4 in. by 19 in.

This and the preceding picture formed part of a series of the twelve Apostles



36. — Rubens (P. P.).



35. — Rubens (P. P.).

RUISDAEL (Jacob van)
(1628-1682)

37. — The Village on the Hill

On the left, a road leading over a wooden bridge to a village on a hill. On the right, a pond on which are two ducks. In the centre, a rocky eminence clothed with trees which overshadow the village road. On the latter stands a woman, accompanied by a little boy, conversing with a man, seated on the ground.

Signed : J. v. Ruisdael.

Canvas, 33 1/2 in. by 38 3/4 in.

From the Collection of Baron de Beurnonville, Paris, 1881.
– Baron de Gunzbourg, Paris.
Engraved by G. Greux.



RUISDAEL (Jacob van)
(1628-1682)

38. — A Fresh Gale

Described in Smith's Catalogue (part VI, p. 88, n° 277) as follows :

« A sea view, represented under the aspect of a fresh breeze, and the appearance of rain. This clever picture is distinguished from others by a small boat lying amidst breakers, near a sand-bank on the right, with two men in it pulling in their nets. In the centre of the second distance are two fishing boats, beyond which are three vessels of a similar description, and a fourth is on the left, with a small boat near her. The view is bounded by a line of low coast, on which are seen a ruin, a number of cottages, and a town. »

Panel, 13 3/4 in. by 23 in.

Engraved by Canot in 1759, then in the Collection of Mr. Burgess.
Afterwards in the Collection of Ch. J. J. Crews, Esq.
Described in Smith's « Catalogue Raisonné », part. VI, p. 88, n° 277.
Exhibited at the Royal Academy, London, 1888.



37. — Ruisdael (J. van)



38. — Ruisdael (J. van).

RUISDAEL (Jacob van)
(1628-1682)

39. — The Ruins

A cascade rushes between rocks in the foreground, and rolls gurgling along the front. Several trunks of trees and three figures on the left bank; beyond, on the same side, a shepherd is driving a flock of sheep on a road leading to the summit of a hill, on which stands a square wooden tower and a red brick building; three sheep are browsing on a small island in a lake in the middle of the composition. In the distance to the left the ruins of an old castle are brilliantly illumined by the last rays of the setting sun.

Signed : J. v. Ruisdael.

Canvas, 26 3/4 in. by 21 1/4 in.

From the Collection of Prince Esterhazy, Vienna.
— — Count Brunetti, Vienna, 1871.
— — F. J. Gsell, Vienna, 1872, sold for 27000 florins.
— — M. A. Dreyfus, Paris, 1889.
— — M. Dreyfus de Gonzàles, Paris, 1896.
Lithographed by F. Gerasch in the Catalogue of the Gsell Collection.
Etched by Leterrier.



39. — Ruisdael (J. van).

RUYSDAEL (Salomon van)
(? -1670)

40. — Landscape, with Figures and Animals

In the centre, a cluster of large trees on an eminence; at its base, a high road leading to an inn in the middle distance, in front of which a large number of cavaliers, horses, and carriages are assembled. A herd of cattle on the road, driven by two herdsmen, is coming to the front, and some of the animals are drinking at pools of water. On the right, a goat and pigeons, on the left three pigs.

Signed : S. v. Ruysdael, 1663.

Canvas, 29 1/2 in. by 42 1/2 in.



RUYSDAEL (Salomon van)
(? -1670)

41. — River Scene with Ferry-boat

A broad river stretching away into the distance; in the foreground to the left is a ferry-boat, with figures, and cattle; on the right, the bank is shaded by large overhanging trees, through an opening in which is seen a road, with cavaliers and waggons halting at an inn; beyond are the buildings of a town; several boats on the river; blue sky with clouds.

Signed : S. v. Ruysdael, 1650.

Canvas, 43 1/4 in. by 58 3/4 in.

From the Collection of the Earl of Shrewsbury, Alton Towers. (Not in sale)

Sir Otto Beit



40. — Ruysdael (S. van).



41. — Ruysdael (S. van).

STEEN (Jan)
(1626-1679)

42. — The Guitar Lesson

Interior of a room; on the left a young lady, in a white satin dress, playing the guitar, near a table on which is seated a young man, apparently instructing her; in his pocket is a flute; a bed on the left; an old lady stands behind them and a man appears at the half-open door in the background.

Signed and dated 1667.

Canvas, 23 1/2 in. by 20 in.

From the Collection of Richard Foster, Esq., Clewer Manor, 1876.
— — S. Addington, Esq., 1886.
— — Sir J. Goldsmid, Bart., 1896.
Exhibited at Burlington House, 1880.

STEEN (Jan)
(1626-1679)

43. — The Artist's Family

Described in Smith's Catalogue (part IV, p. 48, n° 147) as follows :

« The interior of a room, with a mirthful company, composed of eleven persons, several of whom are seated round a table which stands in the middle; the nearest is a female, dressed in a grayish loose jacket, with her back to the spectator, and a jug in her hand; on the left sits a jovial fellow (the artist) with his leg upon a form, a pipe in his hand, and his attention directed to a woman holding a child on the table. A general song appears to prevail, which is accompanied by a youth playing on a pipe. Painted in the artist's finished manner. »

Signed : J. Steen.

Canvas, 21 1/4 in. by 17 1/2 in.

From the Collection of M. S. van Hils, 1737.
— — M. Tonneman, 1754.
— — Goll van Frankenstein, 1833.
— — J. Nieuwenhuys, 1886.
— — G. Salting, Esq.
Described in Smith's « Catalogue Raisonné », part IV, p. 48, n° 147, and Supplement, p. 499, n° 64.
Described in Westrheene's « Jan Steen », p. 154, n° 298.



43. — Steen (Jan).



42. — Steen (Jan).

STEEN (Jan)
(1626-1679)

44. — The Drained Cask

In the centre of the picture a young man is employed in tilting a barrel with great care, anxiously watched by a maiden, who stoops to receive its last remaining contents. On the left sits an old man, deeply interested in the success of the operation, and behind him several boys, whose ill-disguised sorrow at the prospect of the slender potations which the position of the cask seems to promise them, is most faithfully portrayed. Behind the barrel, on the right, is a virago, whose uplifted arm and brandished shoe indicate her readiness to chastise the unsuccessful experimentalist on the almost drained cask.

Signed : J. Steen.
Canvas, 34 in. by 40 in.

From the Collection of M. P. Caauw, Leyde, 1768.
From the Boursault Collection.
— Collection of E. Higginson, Esq., Saltmarshe.
— — the Marquis de La Rochebousseau, 1873.
— — M. E. Martinet, 1896.
Described in Smith's « Catalogue Raisonné », Supplement, p. 500, n° 70.
— Westrheene's « Jan Steen », p. 121. n° 95.

STEEN (Jan)
(1626-1679)

45. — « La Mauvaise Menagère »

« The Effects of Intemperance, represented by a group of seven figures, assembled on the steps of the entrance to a house. The principal person is a stout female, wearing a red jacket bordered with fur and a white hood; she appears to be overcome by excess, and is seated, asleep, with her pipe falling from her relaxed hand; at the same time a young urchin is robbing her of a pouch; before her is a girl in a blue jacket and yellow skirt, kneeling, and offering a glass of wine to a grey parrot. On the further side of these are two boys and a girl; one of the former holds a black and white cat, to which the latter is giving some pie; the other boy is casting roses to a pig. On the opposite side, and remote from the front, is seen the father of the family, sitting in an arbour with a courtesan. »

Signed : J. Steen.
Canvas, 43 in. by 54 1/4 in.

From the Collection of J. Aronson, Esq., London, 1881.
This composition is described as above in Smith's « Catalogue Raisonné », part. IV, p. 45, n° 136.



44. — Steen (Jan).



45. — Steen (Jan).

TENIERS (David) the younger
(1610-1690)

46. — Interior with Peasants playing Cards

Described in Smith's Catalogue (part III, p. 418, n° 590) as follows :

« A company of five artisans, two of whom are seated at a table, playing at cards; one of them, an old man, in a red jacket and white cap, holds two aces in his hands; a third one of the party sits on the farther side of the table; the remaining two stand looking on. A spaniel lies in front; four boors are in the back of the room, at a fire. »

Signed : D. Teniers. Fec.

Panel, 10 3/4 in. by 14 1/2 in.

From the Collection of the late Elisha Biscoe, Esq.
Described in Smith's « Catalogue Raisonné », part. III, p. 418, n° 590.



TENIERS (David) the younger
(1610-1690)

47. — Temptation of Saint Anthony

cf. Smith 5...

A large cave, near the centre of which is the Saint, kneeling at his devotions, from which he is diverted by a hag with horns, who is directing his attention to a young female in a green dress, with a glass of liquor in her hand. A crucifix, a skull, an hour-glass, and a book, are on the stone table. A great variety of grotesque figures, among them a boor in a red cap with a glass of wine in his uplifted left hand, and a jug in his right, riding on a monster; he is looking round at another monster, seated on the extreme left of the composition, holding a long broom. Above, and on the floor are a great number of other grotesque figures, animals, and accessories.

Signed : D. Teniers F.

Canvas, 20 3/4 in. by 32 in.

From the Collection of ~~M. Kinnaway~~ Anon. 16 Jul 1887 (95), Esq., London, 1887.
— — E. Duncan, Esq., London, 1895.



46. — TENIERS (David) the younger.



47. — TENIERS (David) the younger.

VELDE (ADRIAEN VAN DE)
(1635 OR 1636-1672)

48. — Maternal Occupation

Described in Smith's Catalogue (part V, p. 180, n° 25) as follows:

« The view is distinguished from others by an antique pedestal standing near the centre of the foreground, at the base of which is seated a woman with a child at her breast, and on its summit reclines a herdsman; their cattle, consisting of a goat, a sheep, a lamb and two cows, are distributed around them. »

Signed and dated 1667.

Canvas, 12 1/2 in. by 16 1/4 in.

From the Collection of M. Blondel de Gagny, 1776.
— — M. Zachary, Esq., 1828.
— — George Morant, Esq., 1832.
— — H. Bevan, Esq.,
— — Sir E. J. Dean Paul, Bart, 1896.
Described in Smith's « Catalogue Raisonné », part V, p. 180, n° 25.



VELDE (WILLEM VAN DE)
(1633-1707)

49. — Calm Sea

On the extreme right, a frigate is firing a salute, and near it, on the sands, is a small boat which several men are occupied in floating; on the same side, in the foreground, a fishing smack, and two men in the water; two vessels are riding at anchor near ajetty on the left, and several other ships are distributed over the distant sea.

Signed W. V. Velde.

Canvas, 15 3/4 in. by 23 3/4 in.

From the Tomline Collection, Orwell Park.
— Collection of A. Seymour, Esq.



48. — VELDE (A. van de).



49. — VELDE (W. van de).

WOUWERMAN (PHILIPS)
(1619-1668)

50. — « La Partie de Chasse »

A party of four sportsmen returning from a stag hunt have stopped at a country inn to refresh themselves. On the left near the cottage a cavalier hands back a jug to a young woman with a child in her arms, and another by her side; behind this group a huntsman is blowing the horn, and in front an attendant, seated, is uncoupling two dogs. In the centre is a white horse laden with a stag, its rider and two dogs near it. To their right is a cavalier seen from behind, pointing to some object in the distance. Beyond are several other figures : a man on foot with a long pole, preceded by a dog, a cavalier on a white horse, a woman with a basket on her head, etc.

Signed with monogram.
Panel, 13 3/4 in. by 16 in.

From the Collection of Count Pourtalès, London, 1826.
— — Peter Norton.



WOUWERMAN (PHILIPS)
(1619-1668)



51. — Cavaliers at a Sutler's Booth

Described in Smith's Catalogue (part. I, p. 307, n° 373) as follows :

« Three horse-soldiers halting at a sutler's booth, erected on the left, with a flag flying in front of it, and a jug hung out on a pole for a sign; the middle figure has his back to the spectator, and is poising a trumpet on his thigh; the second has dismounted from his steed, and is nearer the tent, caressing the servant girl, who has a jug in her hand; the third (seen in profile) is on the right of the trumpeter, mounted on a dun horse, with his hat on his arm; in front is a white dog, gnawing a bone; and in the second distance is a woman with two children, on horseback, preceded by a man, also mounted : these are retiring from the spectator. »

Signed with monogram.
Panel, 14 in. by 16 in.

From the Collection of Queen Elizabeth of Spain, whose arms are on the back of the panel.
— — M. Lormier, Hague, 1763.
— — George Morant, Esq., 1832.
— — Sir Edw. J. Dean Paul, Bart, 1896.

Described in Smith's « Catalogue Raisonné », part. I, p. 307, n° 373.
Engraved by Vischer.



50. — WOUWERMAN (Ph.).



51. — WOUWERMAN (Ph.).

WOUWERMAN (Philips)
(1619-1668)

52. — « Le Manège »

Described in Smith's Catalogue (part I, p. 307, n° 372) as follows :

« A landscape, with a high square sandy rock on the left, on the summit of which are some scrubby trees, and an archway cut through it. In the foreground are several figures, three horses, and two dogs. One of the horses (fastened to a post by a cord) is mounted by a rough-rider, who appears to be breaking it in; another, a fine prancing charger, stands in the middle, and on the farther side of it are his rider, and a gentleman with a page behind him, looking on. »

Signed with monogram.

Panel, 13 3/4 in. by 16 1/4 in.

From the Collection of R. Ferguson, Esq., of Raith.
— — Munro Ferguson, Esq., of Novar.
— — M. Crews, Esq.
Described in Smith's « Catalogue Raisonné », part. I, p. 307, n° 372, and Supplement, p. 196, n° 165.
Engraved by Danckerts.



WOUWERMAN (Philips)
(1619-1668)



53. — A Hawking Party

On the right of the composition a lady in a yellow and red dress on a piebald horse, and a cavalier with a hawk on his hand. A peasant with a long pole stands behind near the entrance to a mansion. In the centre a gentleman in a red coat, dismounted from a white horse, is arranging its bridle. A yellow dog is lying in front and two others are drinking at a pool. On the left, a gentleman is leading his horse to the river and farther back, a cavalier and a lady are seen riding towards the front. A cow standing in profile and a peasant reclining are visible on an eminence to the left. In the background a hilly landscape.

Signed with monogram.

Panel, 13 1/2 in. by 15 1/2 in.

From the Collection of Munro Ferguson, Esq., of Novar.
— — M. Crews, Esq.



52. — Wouwerman (Ph.).



53. — Wouwerman (Ph.).

WOUWERMAN (Philips)
(1619-1668)

54. — Travellers halting at a country Inn

Described in Smith's Catalogue (Suppl., p. 185, n° 131) as follows:

« The principal group consists of two travellers, one of whom has alighted from a grey horse, and is caressing a young woman, who is drawing water at a well; the other traveller is mounted on a laden horse; beyond these is seen a man driving a burthened ass. A copper pot and an earthen pan are lying near the well, and a broom is standing against it; a cock and two hens in the foreground to the left. »

Signed with monogram.

Panel, 15 1/2 in. by 13 1/4 in.

From the Collection of M. Tronchin des Delices, 1778.
— — M. Montesquieu, 1788.
— — M. F. Delessert, 1869.
— — the Count E. Pourtalès.
Described in Smith's « Catalogue Raisonné », part I, p. 241, n° 140, and Supplement, p. 185, n° 131.



WOUWERMAN (Philips)
(1619-1668)

55. — « La Baraque des Pêcheurs »

Described in Smith's Catalogue (part. I, p. 259, n° 202) as follows:

« A hilly landscape, with a cluster of trees on the top of a hill in the middle, beyond which is a cottage, with a pigeon-house in the upper part of it; on the left is an old rustic stone bridge, over which a woman and a child are passing, and on this side of it are a man fishing and a child looking at him. The opposite side is occupied by a number of figures and three horses, among which, and in front, is a group of gipsies, and beyond them, a gentleman on a gray horse, crossing the stream. »

Signed with monogram.

Canvas, 19 3/4 in. by 25 1/4 in.

From the Collection of Count Bruhl, 1748.
— — M. Marin, 1790.
Described in Smith's « Catalogue Raisonné », part I, p. 259, n° 202.
Engraved by J. Moyreau.



54. — Wouwerman (Ph.).



55. — Wouwerman (Ph.).

EARLY FLEMISH AND GERMAN SCHOOLS

BOUTS (Dirk)

(? -1475)

56. — The Burning Bush

In the foreground is the figure of Moses kneeling, with uplifted hands, before the bush, in which is seen the First Person of the Trinity; in the background Moses is seen taking off his shoes; landscape in the distance.

Panel, 17 in. by 13 1/2 in.

From the Collection of T. Lloyd Roberts, Esq.
— — Henry Willett, Esq.
Exhibited at Manchester, 1857 (then ascribed to Jan van Eyck).
Exhibited Royal Academy, London, 1892.
Mentioned in W. Bürger's « Trésors d'Art en Angleterre ».



BRUYN (Bartholomæus)

(1493-1556)

57. — Descent from the Cross

In the centre of the composition the Virgin seated with the dead Christ on her knees. In front Mary Magdalen, seen from behind, bends over the dead body. On the right of this group a donor and his wife kneel in adoration with their patrons, Saint Andrew, and Saint Agnes with the lamb, behind them; on the opposite side is a similar group of a donor and his wife, with Saint Peter and Saint Catherine behind, and a little child kneeling in front. Beyond is seen the hill of Calvary, with the three crosses, two still bearing the thieves crucified with Christ.

Panel, 35 in. by 35 1/2 in.

Mentioned in Firmenich-Richartz's « B. Bruyn und seine Schule », p. 130.
Exhibited at the Oesterreichisches Museum, Vienna, 1873.



57. — Bruyn (Bartholomæus).



56. — Bouts (Dirk).

DÜRER (ALBRECHT)
(1471-1528)

58. — Portrait of a Man

Bust of an old man, supposed to be Hans Frey, Dürer's father-in-law. He is facing the spectator and wears a grey robe. Dark background.

Paper on panel, 14 3/4 in. by 10 1/2 in.

From the Collection of Henry Willett, Esq.
Exhibited Royal Academy, London, 1892. (176)



FOUQUET (JEAN) Maître de Moulins
(1415-1485)

59. — Virgin and Child, surrounded by Angels

Half-length figure of the Virgin, in a red dress and blue mantle, turned to the right, her hands clasped in adoration over the Child, who lies naked on a ledge in front. On either side of this group are two angels.

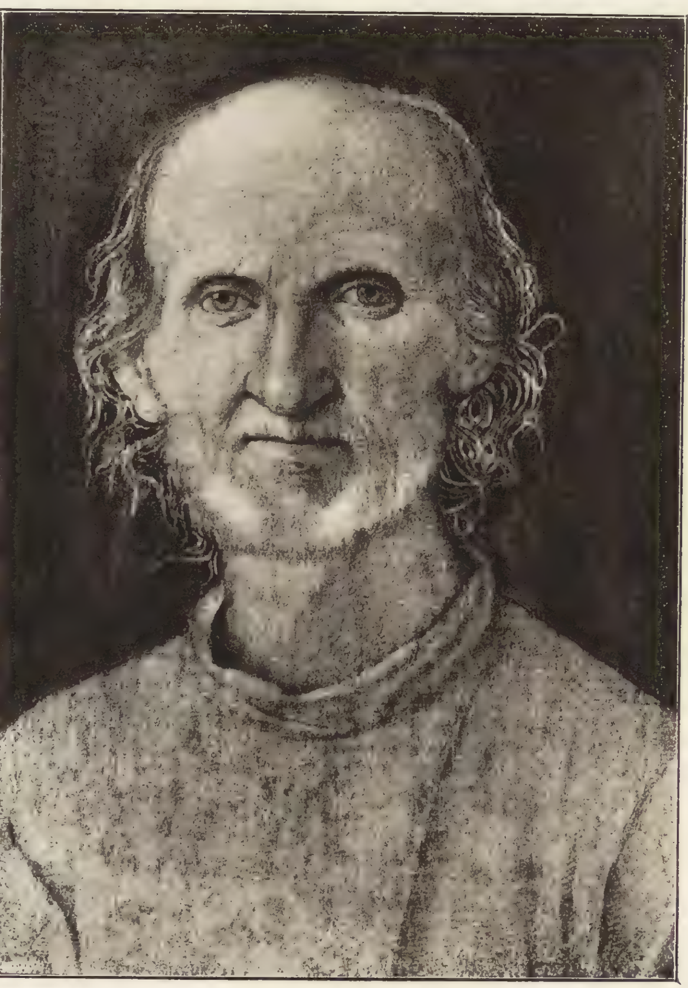
R. H. Benson.

Panel, 14 1/4 in. by 10 3/4 in.

From the Collection of Henry Willett, Esq.
Exhibited at the Burlington Fine Arts Club, London.



59. — Fouquet (Jean).



58. — Durer (Albrecht).

GOSSART (Jan), called Jan van Mabuse
(about 1470-1541)

60. — The Virgin and Child

Half-length of the mother, facing the spectator, in a blue dress with gold-embroidered border; her brown hair ornamented with jewelled circlets; she holds in her arms the Child, who has a string in his hands; brown panelled background.

Panel, 16 3/4 in. by 12 3/4 in.

From the Collection of the Earl of Pembroke.
— — G. P. Boyce, Esq.
Exhibited at the Royal Academy, London, 1880. (247) ✓



HOLBEIN (Hans) the Elder
(about 1460 — about 1524)

61. — The Death of the Virgin in the Presence of the Apostles

The Virgin in the centre, seated in a chair, facing the spectator; the Apostles grouped round her in various attitudes; one kneels beside her, holding an open book; another holds a lighted taper. Architectural background.

Panel, 65 in. by 59 in.

From the Collection of Dr. J. P. Richter.
Exhibited at the Royal Academy, London, 1895. (178) ✓



61. — Holbein (H.) the Elder.



60. — Gossart (J.) called Jan van Mabuse.

NEUFCHATEL (Nicolas), called Lucidel
(XVIth century)

62. — Portrait of a Lady

Half-length figure, nearly life-size, turned slightly to the left, looking towards the spectator; high white head-dress hanging down behind, black dress with red sleeves; hands crossed, holding gloves. Green background.

Inscribed : A° 1545, SVÆ ÆTATIS 26.

Panel, 23 in. by 17 3/4 in.

From the Collection of Henry Willett, Esq.
Exhibited at the Burlington Fine Arts Club.



WEYDEN (Rogier van der)
(about 1400-1464)

63. — Virgin and Child

Half-length figure of the Virgin, turned to the right, in a red dress and blue mantle, supporting the Infant Christ, who stands in front, on a cushion of gold brocade, playing with the clasps of a large book. Gold background.

Panel, 19 1/2 in. by 12 1/2 in.

From the Collection of H. Willett, Esq.

Mr C. P. [illegible]



63. — Weyden (R. van der).



62. — Neufchatel (N.), called Lucidel.

ITALIAN AND SPANISH SCHOOLS

ANTONELLO DA MESSINA

(ABOUT 1444-1493)

B. Altman N.Y.
Metr. Mu.

64. — Portrait of the Artist

Head turned to left; black cap, light auburn hair. Small bust.

Panel, 10 1/4 in. by 7 3/4 in.

From the Collection of Henry Willett, Esq.
Exhibited at the Royal Academy, London, 1879.
— Early Italian Art Exhibition, London, 1893-94.

BASAITI (MARCO)

(XVIth CENTURY)

Sedelmeyer sale 1907.

65. — Virgin and Child

Three-quarters figure of the Virgin, seated, facing the spectator, with the naked Infant on her lap, his right foot resting on her hand. She wears a red gown, blue mantle, and white head-dress. Tapestry background, with mountainous landscape in the distance to the left.

Panel, 26 in. by 20 in.



65. — Basaiti (Marco).



64. — Antonello da Messina.

CANALE (Antonio), called Canaletto
(1697-1768)

66. — View of Venice

Small piazza adjoining the square of Saint-Mark, which is seen in the distance. On the left, the Church of Saint-Mark. Numerous figures enliven the scene.

Canvas, 21 3/4 in. by 33 in.

From the Collection of H. Ward, Esq.



CANALE (Antonio), called Canaletto
(1697-1768)

67. — View of the Rialto, Venice

The grand canal with the Ponte Rialto in the middle distance; on the left the Palazzo Balbi, on the right the Pescheria. A great number of boats and gondolas on the Canal; numerous figures on the shore.

Canvas, 31 1/2 in. by 47 in.

Purchased from the family of the Earl of Kinnoull.



66. — CANALE (A.), called Canaletto.



67. — CANALE (A.), called Canaletto.

CREDI (Lorenzo di)
(1459-1537)

68. — The Virgin adoring the Infant Christ

The Virgin, in a red robe and blue mantle, is kneeling to the left in adoration before the Infant Christ, who lies naked on the ground. River, fortified town, and mountains in the distance. Full-length figures. Half the size of life.

Panel, circular, 33 1/2 in. diam.



RAIBOLINI (Francesco), called Francia
(1450-1517)

69. — Virgin and Child and Saint George

Small three-quarters figure of the Virgin, clad in a red robe and blue mantle, seated in the foreground, holding a book with her left hand and supporting the Child with her right; the Infant's right hand is raised in benediction, his left grasps a gold-finch; behind the Virgin, on the right, Saint George. A landscape with a river and mountains forms the background.

Panel, 29 in. by 24 1/2 in.

From the Collection of Scott Murray, Esq., Danesfield, Marlow, Berks.



69. — Raibolini (F.), called Francia.



68. — Credi (Lorenzo di).

GHIRLANDAIO (Domenico)
(1449-1494)

70. — Portrait of Giovanna Tornabuoni

(This lady was a member of the Albizzi family at Florence, and married Lorenzo Tornabuoni in 1486; the features are indentical with those of a full-length female figure in Ghirlandaio's fresco of the « Visitation » in the choir of the church of Santa Maria Novella, at Florence; the same features appear on the cast of a medal, inscribed Joanna Albiza Uxor Laurentii de Tornabonis.)

Half-length of a lady, in profile, turned to the spectator's left; her light golden hair falls in waves over her cheek and ear, which it partly conceals, and is gathered up in a thick plait to the back of her head. Round her neck is a cord, from which is suspended a jewel, set with a large ruby, and with three pendant pearls. Her hands are clasped in front of her, and hold a folded handkerchief. On one of the fingers of each hand is a ring set with a jewel. Her dress is exceedingly rich, cut square, and showing a chemisette of gathered lawn. The sleeves of the inner dress are of crimson silk, divided into lozenges, in each of which is embroidered a sprig, a white flower with two leaves; they are slashed in places, and show two large puffs in front of the shoulder and five down the arm; part of a large opening is indicated at the elbow. The outer dress is a very rich pale amber brocade of a varied pattern. The background of the picture represents a niche or recess; in one corner of the sill is a jewel set with a ruby, two pearls, and three other stones, surmounted by a dragon. In the opposite corner, and behind the figure, is a book bound in black: above this is a tablet inscribed:

Ars Vtinam Mores Animvmque Effingere Posses
Pvlchrior in Terris Nvlla Tabella Foret. MCCCCLXXXVIII.

(Oh that art could depict her graceful manners and her mind, then would there be no lovelier picture upon earth, 1488.)

Panel, 29 1/2 in. by 14 in.

From the Collection of Henry Willett, Esq.
Exhibited at the Royal Academy, London, 1878.
— National Gallery, London.



GHIRLANDAIO (D.)
PORTRAIT OF GIOVANNA TORNABUONI

GUARDI (FRANCESCO)
(1712-1793)

71. — View of the Square of Saint Mark's, Venice

View across the Piazza towards the Duomo. The Campanile on the right. Numerous figures enliven the scene.

Signed : Franc° Guardi.

Canvas, 23 1/2 in. by 37 3/4 in.

From the Collection of Viscount Eversley.

GUARDI (Francesco)
(1712-1793)

72. — View of the Rialto, Venice

View on the grand Canal towards the Ponte Rialto, which is seen in the middle distance; on the left is the Fondaco dei Tedeschi, and on the right the Pescheria. Numerous boats and gondolas on the water.

Signed on the left : F. G.

Canvas, 23 3/4 in. by 37 3/4 in.

From the Collection of Viscount Eversley.



71. — Guardi (Francesco).



72. — Guardi (Francesco).

PANINI (Giovanni Paolo)
(1695-1768)

73. — Ancient Rome

A series of views collected in a magnificent hall, with figures and statuary.

Signed and dated 1757.

Canvas, 67 1/4 in. by 89 1/2 in.

This and the following picture were painted for the Duc de Choiseul (whose portrait appears in both pictures), when Ambassador in Rome in 1757; sold after his death in Paris in 1786; afterwards in the Collections of Casimir Perier, Alex. Baruchson, and A. Murray.

Exhibited at Manchester, 1857. 832r833.



PANINI (Giovanni-Paolo)
(1695-1768)

74. — Rome at the time of the Renaissance

A series of views collected in a magnificent hall, with figures and statuary.

Signed and dated 1757.

Canvas, 67 1/4 in. by 89 1/2 in.

For history, see N° 73.



73. — Panini (G. P.).



74. — Panini (G. P.).

RAPHAEL SANZIO

(1483-1520)

75. — The Madonna of the Convent of Sant'Antonio at Perugia

This celebrated altar-piece, known also as the « Colonna Madonna », which Raphael painted in 1505 for the nuns of Saint Anthony of Padua at Perugia, consists of two pictures.

The principal panel represents the holy Virgin, dressed in a red robe and a blue mantle worked with gold, seated on a high, richly adorned throne. On her right knee the infant Saviour sits clothed in a white tunic, edged with blue, the parti-coloured scapular of Saint Anthony of Padua embroidered on the shoulder; he also wears a brown belt and blue cloak. The Virgin looks with an expression of tender feeling, at the little Saint John, who, standing on her left side and pressing forward under the guidance of her hand, is dressed in a shirt of camel's hair and robes of green, gold and purple. He folds his hands and looks up lovingly at the divine Infant, who answers him with a blessing. At the sides stand Saint Catherine, seen in profile, her right hand on the wheel, and Saint Cecilia, with a book in her hand, both saints holding palms. Before them stand Saint Peter and Saint Paul, each holding an open book. In the background a landscape with hills under a clear sky.

Panel, 67 in. by 67 in.

In the lunette, the Eternal Father is depicted as an aged man with a bald head and dark forked beard, a golden globe in his left hand, his right raised in the act of benediction. Two seraphs float in the blue ether behid him, and two winged angels, one on the left with hands clasped in prayer, one on the right with his arms across his breast, hover in the heavens at his side.

Panel, semi-circular, 28 1/2 in. by 67 in.

The first writer who described this work was Giorgio Vasari (1512-1574) in his « Lives of the most excellent Painters, etc. », published at Florence in 1550. He writes of it as follows : « In the city of Perugia, Raphael was commissioned to paint a picture of Our Lady, by the nuns of Saint Anthony of Padua. The Infant Christ is in the



RAPHAEL SANZIO
THE MADONNA OF SAINT ANTHONY OF PADUA

lap of the Virgin and is fully clothed, as it pleased those simple and pious ladies that he should be. On each side of Our Lady are figures of Saints, San Pietro, namely, with San Paolo, Santa Cecilia and Santa Catarina. To those two holy virgins the master has given the most graceful attitudes. He has also adorned them with the most fanciful and varied head-dresses that could be imagined — a very unusual thing at the time. In the lunette above this picture he painted a figure of the Almighty Father, which is extremely fine, and on the predella three scenes with small figures.... The whole work is without doubt very admirable; it is full of devout feeling and is held in the utmost veneration by the nuns for whom it was painted. It is likewise very greatly commended by all painters.

In 1677 the nuns who owned the picture asked permission to sell it « to pay their debts ». The central part and the lunette were sold to Antonio Bigazzini, a nobleman of Perugia. Shortly afterwards the picture passed into the possession of the Colonna family at Rome, hence its name, the « Colonna Raphael ».

At the beginning of our century (in 1802) it passed from the Colonna family to Francis II., King of Naples. It was a very favorite work of his, and was hung in his bedroom in the Royal Palace. When the revolution of 1860 broke out and the King was driven from his throne, the Raphael accompanied him in his wanderings, and the King succeeded in conveying it safely with his treasures to the fortress of Gaëta. The defence of this fortress during a siege of several months was signalized by the gallantry shown by the King, and more particularly by the Queen, sister of the Empress of Austria. When Gaëta fell in 1861, and the King went into exile, he again took the picture with him, and had it safely transported to Spain. He was accompanied in his flight by his financier and factotum, formerly Spanish Minister at Naples, upon whom he had conferred the title of Duke of Ripalda. The King, when he left Madrid, confided the Raphael to the custody of the Duke, and later authorized him to sell it.

In 1867 Mr. (now Sir) Charles Robinson reported that he had been shown the famous picture at Madrid, and had received a hint that it might possibly be for sale. Sir William Boxall, the Director of the National Gallery, went to Madrid, saw the picture, stated that it was in fine condition, and was anxious to obtain it. Sir William Gregory went to Mr. Disraeli who was then in office and told him all about the picture. Disraeli listened and said : « Get it ».

Sir William remarked that he was afraid it would cost a very large sum. « Get the picture », insisted Disraeli. Ultimately the conduct of negociations was confided to Baron Rothschild, who commissioned Mr. Bauer, his agent at Madrid, to purchase the famous altar-piece. But in the meantime the King's financier had entered into negotiations with the French, who learned that England was disposed to buy. The Duke was acquainted with the Empress Eugénie, who was always ready to serve a friend and countryman. She was also desirous to secure the picture for the Louvre. It was sent to Paris, and the sum of one million francs was asked for it; the French press insisted that it was cheap at the money, and that the honour of France was involved in the purchase.

This was in May 1870, on the eve of one of the greatest political events of the century, for, some weeks later, the honour of France was involved in a much graver question. The war broke out between France and Germany with what disastrous results to the former all the world knows. The Empress could no longer protect the picture, unprotected as she was herself when she fled to England. Of course all negotiations were at an end. The King, when Rome was taken, and proclaimed the capital of United Italy, gave up all hope of recovering his lost throne; he retired into private life, took the title of Duke of Castro, reduced his household, and so arranged his financial affairs, that he was no longer under the necessity of selling his beloved picture, of which, in fact, he retained possession until his death. He lent it to the South Kensington Museum, where it was exhibited in the Raphael Room and where it remained till lately. After the King's death, his heirs decided to dispose of it.

The National Gallery had in the meantime had an opportunity of securing another Raphael. When the Duke of Marlborough was permitted by the Court to sell his works of art, the German Government hastened to buy some important pictures from him, and as there was a general fear that it might acquire his famous Raphael, and that such a rare work, which had been so long in England, might leave the country for ever, the Government, urged by the art-loving world in England, unhesitatingly asked Parliament to vote the required sum, 70000 pounds sterling, for the purchase of this picture. —

« Now the « Ansidei Madonna » is secured for ever for the National Gallery, where it is universally admired as its most precious treasure. Sir Frederick Burton, the late Director, valued it a much higher figure than the cost price — at no less than 110000 guineas. »

(Extract from the *Daily News*.)

It is a curious coincidence that these two great altar-pieces by Raphael, both executed about 1505-1506, should have come into the market in our time within such a short period.

Compared with the Ansidei Madonna, *the altar-piece of Saint Anthony of Padua is more important, as regards size and richness of composition.* (See reproduction in proportionate dimensions of the two pictures on the following page.) The former measures 85 inches by 58; the latter (including lunette above), 96 inches by 67. In the Ansidei Madonna, there are only four figures, the Virgin and Infant Christ with a male saint on either side. In the Colonna Madonna, the charming figure of the little Saint John makes an animated group with those of the Mother and Child; and the composition is further enriched by the addition of the two lovely female saints attending them.

It therefore consists of *seven figures*, that is to say of three more than the Ansidei Madonna. There is no such number in any Madonna picture painted by Raphael, except the Madonna di Foligno, which also has seven figures. But the Colonna altar-piece, unlike any other picture by Raphael, has a second picture above, the lunette; consequently *the Colonna altar-piece is the richest and the most important composition* of all the various Madonna-pictures of Raphael.

Passavant, the greatest authority on Raphael, gives a detailed description and history of the picture in his book on Raphael, vol. I, page 87 *et seq.*, and mentions it also vol. II, page 39, and vol. III, page 90.

This author says that Raphael, when a child of 8 years only, learnt the art of painting from his father Giovanni Santi, and at the age of 12 years from the celebrated painter Perugino. He states that, before he painted the altar-piece of Sant'Antonio, he had already painted 25 other pictures, among which were important works like the Sposalizio, the Coronation of Nicholas the Hermit, Christ on the Cross, the Adoration of the Magi, the Coronation of the Virgin and several famous Madonna pictures.

J. A. Crowe and G. B. Cavalcaselle in « Raphael, his Life and Works », vol. I, page 217 to 221, also give the genesis of the Madonna of Sant'Antonio, and speak of it as follows :



The Madonna degli Ansidei.





The Madonna di Sant' Antonio.



« The union in one picture of the best of his Peruginesque time with the earliest of the Florentine period.... »

« The monumental attitudes, the breadth of the forms, the grace and beauty of the females, and the grand style of the draperies prove absolutely Raphael's study of the works of Da Vinci and Della Porta. »

Seroux d'Agincourt, « Histoire de l'Art par les monuments », 1823, page 172, plate CLXXXII, describes and gives an engraving of the Colonna altar-piece and shows, by comparison with an altar-piece by Perugino, the influence which the latter exercised on Raphael.

Dr Nagler, in his « Allgemeines Künstler Lexicon », 1845, vol. XIV, pages 301-302, also fully describes the picture and gives its history.

It is mentioned in M. Bryan's « Dictionary of Painters », vol. II, page 451.

Also in H. Knackfus's « Raphael », page 16, and in many other works on Raphael.

There is study in pen and ink by Raphael for the figure of the Eternal Father in the Wicar Museum at Lille.

The picture was lithographed (in-fol.) by Deluise and Ludwig Ritter.

A fine and important line engraving after the principal panel was executed by T. A. Juvara while the picture was at the Royal Palace at Naples. The plate was published by the Royal Calcografia at Rome, in July 1873.

RIBERA (JUSEPE DE), CALLED SPAGNOLETTO
(1588-1656)

76. — Virgin and Child

Half-length figure, life-size, of the Virgin in a blue robe, turned to the left, looking towards the spectator. She holds the Child with both hands; he rests his head against her shoulder, and places his right hand on her breast; he, too, looks at the spectator.

Signed: Jusepe de Ribera,
español academico Roma,
F. 1626.

Canvas, 26 in. by 22 3/4 in.

Exhibited at the Spanish Art Exhibition, London, 1895-1896.

ZURBARAN (FRANCISCO DE)
(1598-1662)

77. — The Magdalen

Full-length, life-size figure in red drapery, kneeling to the right, looking upwards, before a crucifix, with a book in front of her, which she holds in her right hand; her left on her breast; at the foot of the crucifix are a skull and a scourge.

Canvas, 73 in. by 51 1/4 in.

This picture was taken in the baggage of Joseph Bonaparte, after the battle of Vittoria; it was cut out of its frame.

From the Collection of W. H. Wayne, Esq.
— Henry Willett, Esq.

Exhibited at the Royal Academy, London, 1886. (102) ✓
— Spanish Art Exhibition, London, 1895-1896. (82)



77. — Zurbaran (F. de).



76. — Ribera (J. de), called Spagnoletto.

FRENCH SCHOOL

GREUZE (Jean-Baptiste)
(1725-1805)

78. — « La Suppliante »

A little girl with dark curling hair tied with a blue ribbon, turned three-quarters to the right, her face and eyes upraised, and her hands clasped in an attitude of supplication. Bust. Life-size.

Panel, 16 in. by 12 3/4 in.

From the Collection of Prince Demidoff, 1870. (125)
— — M. A. Lefèvre.
Engraved by Rajon.



GREUZE (Jean Baptiste)
(1725-1805)

79. — The Pet Lamb

A young girl, seen in profile, is seated on some marble steps to the left, in front of a stone parapet, surmounted by columns and overgrown with trees. Clad in a white chemisette and a yellow drapery, a blue ribbon in her blond dishevelled hair, she rests her head on her hands, and looks at a little boy, standing opposite her, who holds a lamb in his arms, and is followed by the ewe. A dog is seated in the foreground to the left. Small whole-length figures.

Panel, 35 in. by 26 1/2 in.



79. — Greuze (J.-B.).



78. — Greuze (J.-B.).

LARGILLIÈRE (NICOLAS)
(1656-1746)

80. — Portrait of James Francis Edward Stuart

(Known as the Chevalier de Saint-George, or the Old Pretender, son of James II. by his second wife, Mary of Modena; born June 10, 1688, at Saint James's Palace; married in 1719 to Clementina Maria Sobieski, granddaughter of John III., King of Poland. Died at Rome.)

Nearly full-length, life-size, in armour, standing, his head bare, his left hand resting on his helmet; landscape background, with a skirmish going on; and beyond, to the right, some buildings.

Canvas, 62 1/2 in. by 50 1/2 in.

From the Collection of Sir Julian Goldsmid, Bart.



NATTIER (JEAN-MARC)
(1685-1766)

81. — Portrait of the Duchesse de Chevreuse

Facing the spectator, seated, looking to the left, with short and blue powdered hair; dressed in a white satin gown, cut low in front, mantle lined with ermine. A little spaniel is on her lap and she holds in both hands a red ribbon, which she is in the act of tying round the dog's neck. Three-quarters figure. Life-size.

Canvas, 41 3/4 in. by 32 1/4 in.

From the Collection of Baron Rothschild.



81. — Nattier (J.-M.)



80. — Largillière (N.)

PATER (Jean-Baptiste-Joseph)
(1696-1736)

82. — « Le Savetier »

An illustration to La Fontaine's « Contes », Livre I.

« Blaise le Savetier avoit femme bien faite,
Dont les regards fripons et le minois touchant
Frappèrent jusqu'au cœur certain riche marchand.
Ils lui devoient : afin d'éteindre cette dette,
Et d'avoir leur billet sans bourse délier,
Perrette promit tout au tendre créancier.

Mais lorsqu'il se flattoit d'accomplir son envie,
Et que la fine mouche eut en main le billet,
Blaise bien averti survient, rompt la partie.
Oh! combien par l'appas d'une femme jolie
Voyons-nous tous les jours de sots pris au filet,
De son esprit rusé devenir le jouet! »

Canvas, 17 3/4 in. 21 3/4 in.

From the Collection of the Duke of Buccleuch.
— — M. de Marcy.
Engraved by Filheul.



WATTEAU (Antoine)
(1684-1721)

83. — « La Conversation »

In a park, shaded by tall trees, a lady and a gentleman (the artist himself) stand in the centre of the composition. On the left an elderly gentleman (said to be M. de Julienne, the artist's friend and patron) is conversing with a young lady, seated by his side, while, nearer the foreground, another lady in a yellow dress and black scarf, seen from behind, is speaking to a lady seated in front of her; two gentlemen are behind this group. On the right, two servants, one of them a negro, prepare refreshments. A small dog stands beside the lady in the centre.

Canvas, 19 1/4 in. by 23 3/4 in.

From the Collection of M. de Julienne, 1767.
Described in E. de Goncourt's « L'Œuvre de Watteau », page 115.
Engraved by Liotard.



82. — Pater (J.-B.-J.).



83. — Watteau (Antoine).

EARLY ENGLISH SCHOOL

CONSTABLE (John), R. A.
(1776-1837)

84. — View on the Stour

In the centre the river is seen winding across the meadows into the distance. On the left a picturesque cottage, overshadowed by trees, and near it a barge moored to the bank. In the foreground to the right, weeds and waterplants near a sandy road.

Canvas, 27 in. by 35 1/2 in.



CONSTABLE (John), R. A.
(1776-1837)

85. — Weymouth Beach

On the right the coast extending in a half-circle into the distance. In the shallow water of the foreground are two boats; in the nearer one a man is leaning over the side. From the horizon large cloud cumuli are rising into the blue sky.

Canvas, 20 1/2 in. by 29 1/2 in.

From the Collection of Eustace Constable, grandson of the artist and son of Captain Constable.



84. — Constable (John), R. A.



85. — Constable (John), R. A.

GAINSBOROUGH (Thomas), R. A.
(1727-1788)

86. — Portrait of Lady Cornwallis

Half-length figure, life-size, facing the spectator, looking to the left. Powdered hair piled high on her head, rose-coloured cocked hat and white feathers; blue ribbon round her neck; low-cut blue dress and white mantle hanging loosely round her shoulders. Right hand on waist.

Canvas, 29 1/2 in. by 23 1/2 in.

From the Collection of Arthur Seymour, Esq.

HOPPNER (John), R. A.
(1759-1810)

87. — Portrait of Georgina, Second Wife of the fifth Duke of Devonshire

Three-quarters to the left, looking at the spectator; rosy cheeks, powdered hair; her right elbow resting on a parapet, the forefinger of the hand touching the cheek. She wears a white dress, open at the neck, and a white muslin kerchief over her shoulders; a black lace mantilla hangs loosely round her waist. Half-length figure. Life-size. Landscape background.

Canvas, 29 1/4 in. by 24 1/2 in.

From the Collection of the Earl of Carlisle, Howard Castle.



87. — Hoppner (John), R. A.



86. — Gainsborough (Th.), R. A.

HOPPNER (John), R. A.
(1759-1810)

88. — Portrait of Lady Elisabeth Whitbread

Three-quarters figure, life-size, seated to the left, face turned to the front; her right arm rests on a table, the hand supporting her head. Her brown hair is tied with a black ribbon and she wears a low-cut black dress adorned with jewels; a white scarf is thrown over her shoulders. A book lies on the table, which is covered with a red cloth. Red curtain in the background; a glimpse of landscape on the left.

Canvas, 35 3/4 in. by 27 3/4 in.

From the Collection of Viscount Eversley.
Exhibited at the Royal Academy, London, 1798.



LAWRENCE (Sir Thomas), P. R. A.
(1769-1830)

89. — Portrait of Lady Owen

Three-quarters figure, life-size, seated in a chair, turned to the left, looking towards the spectator. She has black curling hair, and is dressed in a black velvet gown cut low in front. Richly jewelled gold bracelets on her wrists. Red curtain background.

Canvas, 50 in. by 40 in.

From the Collection of Hugh Owen Owen, Bart., 1885.



89. — Lawrence (Sir Th.), P. R. A.



88. —Hoppner (John), R. A.

RAEBURN (Sir Henry), R. A.
(1756-1823)

90. — Portrait of Mrs. O'Beirne

(Wife of the Rev. Lucius O'Beirne, first Bishop of Meath.)

Seated to left, full-face; arms crossed; red dress and white turban-like head-dress. Dark background. Three-quarters length figure. Life-size.

Canvas, 35 in. by 27 in.

From the O'Beirne Family.
From the Collection of Henry Willett, Esq.
Exhibited at the Royal Academy, London, 1888, ascribed to J. Hoppner.

RAEBURN (Sir Henry), R. A.
(1756-1823)

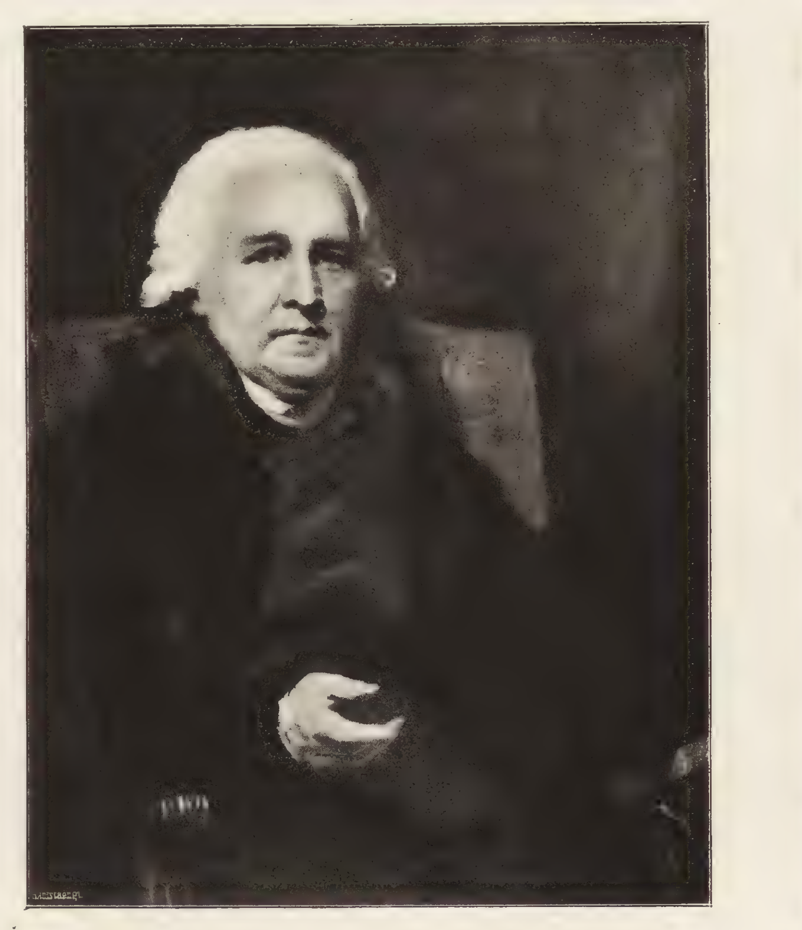
91. — Portrait of the Rev. Lucius O' Beirne

(First Bishop of Meath, 1796, and Private Secretary to the Lord Lieutenant of Ireland.)

Seated in an arm-chair, turned to the right, nearly full face; black dress and powdered wig; dark background. Three-quarters length; life-size. Pendant to the preceding picture.

Canvas, 35 in. by 27 in.

From the O'Beirne Family.
From the Collection of Henry Willett, Esq.
Exhibited at the Royal Academy, London, 1888, ascribed to J. Hoppner.



91. — Raeburn (Sir H.), R. A.



90. — Raeburn (Sir H.), R. A.

REYNOLDS (Sir Joshua), P. R. A.
(1723-1792)

92. — Portrait of Francis, tenth Earl of Huntingdon

Three-quarters figure, life-size, standing to the right, looking at the spectator. He wears a small wig with black ribbons hanging down behind; blue waistcoat, and coat with gold clasps, and broad fur cuffs. His right hand holds his hat, his left is placed on his hip. Gilt column and red curtain in background.

Inscribed : Francis 10th Earl of Huntingdon.

Canvas, 49 1/4 in. by 38 1/2 in.

From the Collection of the Marquis of Hastings, Donington Castle.
Engraved by R. B. Parkes in « Works of Sir Joshua Reynolds ».

REYNOLDS (Sir Joshua), P. R. A.
(1723-1792)

93. — Portrait of the Bishop of Rochester

(John Thomas, D, D.; born 1710; Dean of the Order of the Bath; Dean of Westminster; died 1793.)

Three-quarters figure, life-size, standing, turned slightly to the right, three-quarters face, holding in his hand a scroll tied with a ribbon; he is in wig and robes, and wears his badge as Dean of the Bath; architectural background with curtain.

Painted in 1782.

Canvas, 49 1/4 in by 39 1/4 in.

From the Collection of Mrs. Frank Terrell.
Exhibited at the Royal Academy, 1782.
Exhibited at the Royal Academy, London, 1893.
Mentioned in C. R. Leslie's « Life and Times of Sir Joshua Reynolds », vol. II, p. 361.
Engraved in mezzotint by Thomas Park in 1788.



93. — Reynolds (Sir J.), P. R. A.



92. — Reynolds (Sir J.), P. R. A.

REYNOLDS (Sir Joshua), P. R. A.
(1723-1792)

94. — Portrait of Lady Louisa Connelly

Three-quarters figure, life-size, seated to the left, her left arm resting on a parapet, her hand touching her ear; her right arm on her lap; she is dressed in a white gown, orange-coloured mantle edged with ermine, and red sash. Strings of pearls in her dark hair. Landscape background. Column to the right.

1775

Canvas, 52 1/2 in. by 38 1/4 in.

SHEE (Sir Martin A.), P. R. A.
(1770-1850)

95. — Portrait of Mrs. Norton

Three-quarters figure, life-size, seated to the left, looking at the spectator. She wears a low white satin dress, a costly fur mantle lined with pink silk, a large scarlet velvet cap with white feathers, pearl necklace, and jewelled bracelets, and holds the clasp of her fur mantle with both hands.

Canvas, 45 1/4 in. by 35 in.



95. — Shee (Sir M. A.), P. R. A



94. — Reynolds (Sir J.). P. R. A.

ROMNEY (George)
(1734-1820)

96. — Portrait of Miss Eleanor Gordon

Three-quarters figure, life-size, seated in a chair to the left, looking at the spectator. Dark hair, white dress, and crimson sash. She holds a sheet of music with both hands on her lap. Landscape in the distance to the left.

Inscribed : Miss Eleanor Gordon.
Canvas, 49 in. by 39 3/4 in.



ROMNEY (George)
(1734-1802)

97. — Portrait of a Lady

Half-length life-size figure of a young lady, facing the spectator; a black veil covers her head, which is slightly inclined towards her right shoulder. Her left arm rests on the edge of a table. A red curtain in the background.

Canvas, 29 in. by 24 1/4 in.



97. — Romney (George).



96. — Romney (George).

TURNER (JOSEPH M. W.), R. A.
(1775-1851)

98. — The Deluge

The scene is a hilly landscape, flooded by the rising water on the eve of the cataclysm. To the right the beasts are wading in a long file, towards the arch which is indistinctly seen in the distance, and in the sky above a long flight of birds passes in the same direction. To the left, on an eminence, is a sumptuous tent of scarlet cloth, in which two recumbent figures are faintly seen, asleep near a blazing fire.

Canvas, 29 1/2 in. by 29 in.

From the Collection of the Rev. Judkins.

TURNER (JOSEPH M. W.), R. A.
(1775-1851)

99. — Queen Mab's Grotto

A landscape with a large river, a two-arched ruined bridge in the middle-distance and the ruins of an old castle on a rocky height beyond. On the right in the foreground are several nymphs, one of whom is carried through the air by a swan; on the left is a boat with a female standing in it, strewing flowers into the river. In the centre, a funeral barge glides along towards the front. Twilight effect.

Canvas, 28 3/4 in. by 35 1/4 in.

From the Collection of the Earl of Arran.



98. — Turner (J. M. W.), R. A.



99. — Turner (J. M. W.), R. A.

TURNER (Joseph M. W.), R. A.
(1775-1851)

100. — Rockets and Blue Lights (Close at Hand) to warn Steamboats off Shoal Water

The rough sea is breaking on the shore and over a pier in the middle-distance, on which, to warn vessels off the shoal, rockets are fired and blue lights are burning, the blaze of the former reflected in the shallow water of the foreground. A group of eight figures on the beach to the left, apparently watching some vessels, indistinctly seen in the distance to the right. Stormy sky.

C. M. Schwab, N.Y.

Painted probably in 1840.

Canvas, 35 1/2 in. by 47 1/2 in.

From the Collection of John Naylor, Esq., of Hooton Hall, Chester.
— — H. Mc. Connel, Esq., of Cressbrook, Derbyshire, 1886.
— — Sir Julian Goldsmid, Bart., 1896.
Exhibited at the Royal Academy, 1840.
— British Institution, 1841.
— Royal Academy, 1896.



TURNER (J.M.W.)
ROCKETS AND BLUE LIGHTS

ARTISTS' INDEX

EDITOR'S PREFACE

ERE we called upon to decide which of the great masters enjoys the largest share of present popularity, we should certainly give the palm, not to the divine Raphael, darling of Popes and princes, not to the colossal Michelangelo, not to the Flemish painter-prince, Rubens, whose contemporaries showered riches and honours upon him, but to the modest Dutchman, who painted less for the delight of others than for his own satisfaction, who was forgotten and neglected by the world around him, and who ended his days in poverty and humiliation. That it has been reserved for our own age to estimate Rembrandt's genius aright, and to assign him his true rank in the hierarchy of art, may be explained by the fact that we of this generation have a deeper comprehension of pictorial quality, of characterization, of objective truth, than the critics of the last two centuries. Rembrandt's art, based as it is on the earnest study of Nature, is not only enthralling to the expert; it fascinates the amateur by its simplicity and directness of conception, by its depth and intensity of emotion, by the magic of that mysterious light in which it bathes its figures. Thus it satisfies both artistic tendencies, charming alike the realist and the idealist. Significant proof of the estimation in which Rembrandt is held may be found in the rapid succession of studies and publications dealing with him during the last twenty years, and the high prices commanded by his pictures. One of these was recently bought for a national Museum for 20.000 guineas, and certain rare plates among his etchings fetch from 1000 to 1500 guineas at auction.

The publisher whose name appears below has been for years a fervent worshipper of the master. In his capacity as an art-dealer he has made it, as far as possible, his principal aim to

find out and acquire the works of Rembrandt, and over sixty pictures by the great painter have passed through his hands. It will be readily understood how eagerly he undertook the publication of the monumental work for which Dr Wilhelm Bode has been collecting material throughout some fifteen years. He knew Dr Bode to be not only the foremost living critic of the old masters in general, but the greatest authority of our times on Rembrandt in particular.

That such an enterprise involved a large outlay, and presented difficulties of an unusual kind, is obvious, if it be taken into account that the master's pictures are scattered throughout the length and breadth of the civilized world — from St. Petersburg to Chicago — that the author was obliged to visit every public and private gallery in order to examine and describe Rembrandt's acknowledged works, and search for others hitherto unrecognized, and that it was further necessary to send an experienced photographer to many remote places and private houses, to photograph every authenticated work by the most recent orthochromatic process, as a preliminary to its faithful reproduction in heliogravure.

Author and publisher have done their utmost to produce a work unique of its kind, for it deals with the master on a scale and with a completeness never before attempted, and of such a quality as to render it a fitting literary monument to the great Dutchman. The object of the undertaking was to place the whole of the master's pictures before the student, not only in detailed descriptions, but by means of the most finished reproductions.

In conclusion, the publisher ventures to hope that the efforts which have been made to carry out this great work worthily will find their reward in the sympathetic recognition of the art-loving public.

Charles SEDELMEYER.



Principal Publications

OF

CH. SEDELMEYER, PUBLISHER, PARIS

THE SYNDICS OF THE DRAPER'S CORPORATION. — Etching by Charles Kœpping after Rembrandt.

Size of the etching : 34 in. by 21 in. — Plate destroyed.

125 proofs have been issued at. . . . . Fr. **1.300**

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